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REPORT OF THE FOGG ART MUSEUM

1914-15

The Fogg Museum has been fortunate in receiving a beautiful portrait by Van Dyck of Nicholas Triest, Baron d'Auweghem, as a gift. The picture was purchased through the generosity of Mrs. Samuel Sachs and Mr. Felix M. Warburg, of New York, Mrs. W. Scott Fitz and Mrs. Ernest B. Dane, of Boston, and three anonymous subscribers. It is a great pleasure to report the acquisition of a fine painting by one of the great masters of the world.

Certain members of the Society of Friends of the Fogg Art Museum gave to the Museum some panels which formerly belonged to a large and well known altar-piece by Spinello Aretino. Other parts of this altar-piece are now in London, Budapest, and Siena. The three parts acquired are the right wing representing SS. Lucilla and Benedict; the accompanying predella, with the martyrdom of St. Lucilla and the death of St. Benedict; and one small figure of a saint. Spinello Aretino was one of the Giottesque masters of the late fourteenth century. Vasari, in describing this altar-piece, says that it was painted in 1385.

The Museum received from Mr. W. A. White, of Brooklyn, two fine and characteristic water color drawings by Blake, the Angel Binding the Dragon and The Valley of Dry Bones, and also an illustration of the Scarlet Letter by F. O. C. Darley; from Miss Elizabeth R. Simmons, a drawing by Vernet; from Mrs. R. H. Sayre, an early fifteenth century Italian painting; and from Mr. Samuel Henshaw, Gilbert Stuart's muller.

The print department was enriched by various gifts and purchases. Most important were the twenty prints acquired at the sale of the print collection of General Brayton Ives, the well known collector, of which the following nine were gifts to the Museum:

Gourmont — Massacre of the Innocents.

Hopfer — Christ on the Cross.

Master of the Beheading of S. John the Baptist — Allegory ("Poison and Antidote").

Anonymous sixteenth century Italian engraver — Prophet Nathan blessing David.

Aldegrever — Portrait of Aldegrever at the age of thirty-five.

Israel van Meckenem — The Bath.

Master Na-Dat with the Rat-Trap — Two Armies at the Battle of Ravenna.

Marcantonio — Three Doctors.

Gaultier — Three Children.

Eleven more, equally important, were purchased from the income of the Gray and Pritchard funds. Other gifts were: Etching by J. J. de Boissieu, from Miss Elizabeth R. Simmons; reproductions of Dürer's four woodcut series: Apocalypse, Large Passion, Small Passion, and Life of the Virgin, from Professor A. C. Coolidge, Class of 1887; eleven etchings of historical landmarks in Boston by Sidney L. Smith, D. Y. Cameron, C. J. Watson, A. H. Haig, and Hedley Fitton, from Mr. John Woodbury, Class of 1880. Mr. David Keppel, of New York, gave in memory of his father, the late Frederick Keppel, an etching by Millet entitled *Going to Work*. Mr. Paul J. Sachs, Class of 1900, gave two prints, one of which was the illustration of the second canto of the *Inferno*, from Landino's Dante of 1481; a series of engraved portraits of English and American writers for use of students in English courses; an Italian wood-block; and another wood-block, copy of Hans Baldung's *Witches*. Besides these, three other prints were acquired by purchase: a rare early Italian "Triumph of Chastity" from the series of Petrarch's Triumphs, and two wood-cuts.

The collection of early Italian paintings in the main gallery has been strengthened by various loans. Mr. Horace Morison, Class of 1900, lent two valuable paintings, a Bishop Saint, by Allegretto Nuzi, one of the founders of the Umbrian School; and a *Mystic Marriage of St. Catherine*, by Francia. From Mr. Arthur I. Hoe, Class of 1904, came an attractive tondo that has been attributed to Botticelli; from Mr. Henry M. Williams, Class of 1885, two early Sienese paintings, and a painting of the school of the Marches; from Mr. W. E. C. Eustis, Class of 1871, an *Annunciation* attributed to Lorenzo di Credi; from Mrs. Orville W. Powers, two early Italian paintings; from Mr. Hervey E. Wetzel, Class of 1911, a *Madonna and Child* of the Venetian School, three beautiful leaves from a fourteenth century Italian choir book, and a small Italian miniature painting with scenes from the life of St. Francis; from the Museum of Fine Arts in Boston, an early Flemish copy of the *Holy Family* by Michael Angelo; from Mr. P. J. Sachs, a *Madonna and Child* by Pier Francesco Fiorentino and a Byzantine painting; and from E. W. Forbes, Class of 1895, two Italian and five Byzantine paintings, and a drawing by Edelinck after Rubens' drawing of

Leonardo da Vinci's lost painting, the Battle of the Standard. Some of these are now in the gallery and some have been returned to the owners.

Dr. Denman W. Ross, Class of 1875, lent a water color by Joseph Lindon Smith, a seventeenth century Spanish Coronation banner, and two Persian miniature paintings. The Department of Fine Arts deposited five drawings, copies by Professor Charles H. Moore. The Museum received as a loan from Mr. Robert S. Minturn, Class of 1884, two drawings, one of them by Murillo; from Mr. Paul J. Sachs, three drawings by Van Dyck; from Miss Rosamond Clark, two etchings, one by Rembrandt and one by Ostade; from Mr. Langdon Warner, Class of 1903, a Chinese marble head and a reproduction of a makimono by Sesshu; from Mr. Charles N. Cogswell, Class of 1888, a Copley portrait; and from Mr. Marsden J. Perry, of Providence, three fine Greek vases.

An anonymous friend in New York consented to send some highly valuable and beautiful pictures to the Fogg Museum, one at a time, for a few days each. Under this arrangement, we were enabled to exhibit: Man with a Wine Glass, Velasquez; Madonna and Child, Cima da Conegliano; Noli me tangere, Rogier van der Weyden; Portrait of a young Cavalier, Franz Hals; Portrait of Miss Veitch, Raeburn. These pictures gave great pleasure and many students and visitors came to see them.

The most important loan exhibition of the year was of Italian primitive paintings, February 26 to March 18. Many of the pictures already enumerated were lent for that exhibition and some of them have remained as loans for a longer time. Besides these, the Museum was fortunate in securing the loan of a number of exceedingly beautiful and rare paintings. Mr. Philip Lehman, of New York, lent one of the finest, a profile portrait of a Florentine lady by Paolo Uccello. This picture alone would have made the exhibition a success. Mr. Dan Fellows Platt, of Englewood, New Jersey, lent two charming little pictures by Sassetta, the Sienese master, and a fine and dramatic crucifixion by Bernardo Daddi, one of Giotto's principal followers. Mr. Grenville L. Winthrop, Class of 1886, lent a Madonna by the same master. Still another Daddi was lent by Miss Belle da Costa Greene, of New York, together with a Spinello Aretino, so that the Giottesque masters were well represented in the exhibition. The Metropolitan Museum of New York lent through the courtesy of Mrs. L. E. Holden, of Cleveland, a Madonna and Child by Lorenzo di San Severino, of the Umbrian School. Radcliffe College lent a Madonna attributed to Ghir-

landaio. From Messrs. Duveen came a lovely Madonna and Child by Pinturicchio and another by Fra Angelico; from Mr. P. W. French, of New York, a Madonna attributed to Lorenzo Monaco; from Miss H. M. Edwards and Miss Grace Edwards, a picture of the Florentine School that has been attributed to Masolino; from Mrs. William Austin Wadsworth, a picture of the School of Simone Martini of Siena; from Mrs. Theodore C. Williams, a Head of Christ attributed to Sodoma; from Mrs. R. H. Sayre, a Madonna and Child with Saints and Angels attributed to Perugino, and a richly colored Madonna perhaps painted by a master of the School of Verona in the sixteenth century. A fine and decorative Florentine fifteenth century cassone panel lent by the Ehrich Galleries of New York completes the list of Florentine, Sienese, and Umbrian panels, which, added to the collection of the Fogg Museum in these schools, made a strong showing. The Ehrich Galleries also lent two fine Venetian portraits, one in the style of Antonello da Messina and the Vivarini; and the other a portrait of a child, thought to be Titian's daughter Lavinia, by Paris Bordone; and a rich landscape with figures perhaps by Dosso Dossi who was influenced by Giorgione. Finally, Mrs. W. Scott Fitz lent a handsome picture of St. Catherine by Bartolommeo Veneto, and Professor George H. Palmer, a Santa Conversazione by Polidoro, both Venetian masters. Thus the exhibition ranged from the work of the early Giottesque masters in the fourteenth century with their glowing colors to the later depth, fulness, and splendor of the Venetian painting in the sixteenth century. During the three weeks that the exhibition was open, about 2,800 people visited the Museum.

The walls of the Print Room were re-covered, thus improving their beauty and dignity, and an exhibition of a few of the most important prints in the Museum was held, the prints being displayed in a new and more advantageous manner.

The photograph collection has been increased by 655 accessions, 31 of which were gifts from Mr. Beazley, Messrs. Duveen Brothers, Professor William M. Davis, and E. W. Forbes, thus making the total number of photographs 45,421.

Fifty-four books have been added to the library. Of these, 17 were gifts and 37 were purchased. Included among them is a fine French Book of Hours printed in Paris in 1498, and a book of reproductions of early German woodcuts.

1,117 slides were added to the collection, making the total number 8,303. Of these, 27 were the gift of Professor G. H. Edgell, Class of 1909, and six of Mr. Francis G. Fitzpatrick, Class of 1901.

The sum of \$19.15 has been received from the sale of photographs and \$31.50 from the sale of postcards.

Slides were lent 416 times and photographs 221 times.

850 cards for prints and 983 guide cards have been typewritten for the joint card catalogue of the Museum of Fine Arts and the Fogg Museum. 4,177 cards were received from the Museum of Fine Arts.

The library has become so large that a systematic classification of the books has been found necessary. During the year about half of the books were classified and given shelf marks and a shelf list made.

817 slides were catalogued and the newly acquired photographs were temporarily catalogued so as to be accessible.

Mrs. Arthur H. Wentworth, of Boston, gave several hours a week during a part of the year as a volunteer assistant.

Miss Margaret E. Gilman, a graduate student in Radcliffe College, devoted a portion of the summer to volunteer work in the Print Department.

Mr. Paul Joseph Sachs was appointed Assistant Director of the Fogg Art Museum beginning September 1, 1915.

EDWARD W. FORBES, *Director*.